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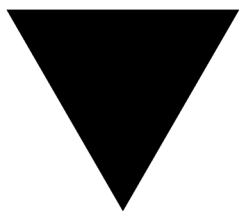
SYMBOLIC

CONSTRUCTION

OF

**ABOL
ITION**

BY RHIZA STIRNING



**THE
SYMBOLIC
CONSTRUCTION
OF
ABOLITION**

BY RHIZA

Edition I, June 2020

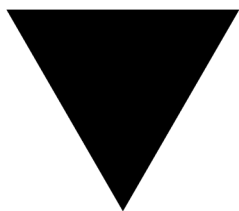
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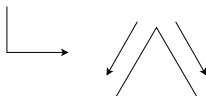
This book, and this series,
is dedicated to everyone who has
fought against The System,
against the pressure of conformity



**ABOLITION
IS AN
INVERTED
TRIANGLE**

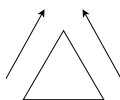
Form is the equilateral triangle, it is branched towards upward function. Form is a branching from





Form, as the equilateral triangle, presents itself as the ideal of platonic perfectionism. Of a singular foundation branching towards the multiple

Form is simultaneously more than one, the multiple, holding up, making up the "oneness" and its structural integrity, its classification



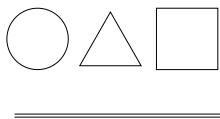
This classification of oneness, of perfection, understanding it from the bottom up, holds exactly the antithesis to the ideal of a formal perfection, of a perfection of "form"

The abolition of form, as the inversion of form is in the information contained in form itself.

It is not just that abolition is some inevitability,
as if it is something which will happen
regardless of interference. It happens by the
fracturing of the perfect image of form, the
inversion of it, the subversion of it



Form is not just some abstraction or some image
attached to a geometric form but the domination
of this percept, the domination specifically of
the image of form. It is the subliminal
conditioning of hierarchy

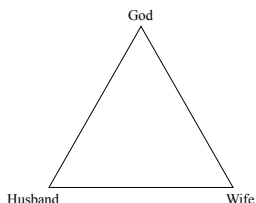


The simple
foundational
geometry is not just
coincidentally
placing the triangle
upright, it is a result
of hierarchy, of
domination.

Fascism necessarily otherizes
inversion, seeing anything as
against the form, unconformity,
as being "other", being Black,
Communist, Gay, Jewish, you
know the list.

Everything which
goes against the
conditioned form,
the present state,
is its abolition.

The Marriage Triangle



With the marriage triangle, the concept of the nuclear family arises as the pure form, the form of relationships which should be conformed to. Not only that God sits on the throne above the nuclear family in His Kingdom, but that the nuclear family must serve God, and become worthy of heaven in remaining straight up the steps to reach God.

This is the entire conception of the Western God, of a Kingdom, the conception of American Exceptionalism. God phases through forms of nation, state, a man or a woman, a thing --- a noun. A static, immovable object sitting on His Throne.

Any element which challenges this conception of God, which "attacks and dethrones" God, which abolishes God as something above and static, is a threat to the present state of things, to the conditions which make up capitalist reality.

Fascism becomes the mechanism to suppress any dissent to the God of capitalist realism, labelling anything against the suppression itself -- antifascism -- as some Other. Switching the narrative to anything against fascism to be fascism



Antifa becomes the devil to the capitalist, fascist God which structures, systematizes, categorizes, dichotomizes everyday life as hierarchical relation with God, the State, Capital, The West, Whiteness, Purity. As the Devil being something below, too chaotic, that nothing other than absolute order will ever work out.

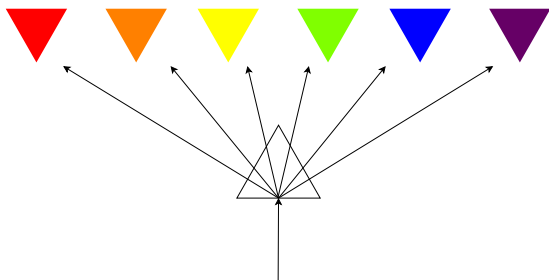
The Nazis didn't use inverted triangles out of a coincidence.

The Nazi symbology is built on constructing the existing narrative of symbols to fit an ideal of subservience to forms, to the classical, the "above" and "higher"



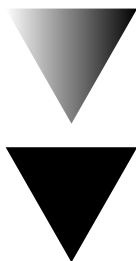
The line is the domination over disorder, over anything which subverts hierarchy. You may be "disruptive" but you may not be repeatedly.

The "political" antifascist and communist is denoted as being below the line, below the line of acceptable politics. Giving the connotation to be conditioned to be weary of anyone unorthodox, other than perfectly fitting into the mold. Constructing the mythology that the communists, every antifascist, aligns with the devil's work, and we should of course be scared of the Devil. We should of course be scared of the Blackness, the unknown.



Abolition entails a Blackness, it entails a complete absence of the restricted sense of purity, of the whiteness which goes through the prism as pure light.

That light is fractured, it becomes a rainbow, that in order to become a rainbow, light must not remain static, unreflected. The category of whiteness sees the upright triangle through which it enters as the form, that it passes through only and separates, "degenerates" into a spectrum. The dynamics of light become illuminated through the darkness, the reality of the present moment becomes illuminated by its abolishment.



Abolition is a becoming-other, as being otherized through the lens of the pure form.

Abolition occupies two positions at once: as the process which is becoming-itself, that is refracting dichotomies, categorizations, subverting, and simultaneously what is already itself. What is already categorized as the "other," the queer, the inverted.

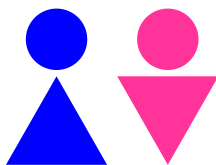
Abolition is movement, as opposed to the stasis of structure. As opposed to form as a System fully fixed.

In its movement is exactly the nature of quantum superpositioning, of not being one thing at one time, that its method is relative, and its end becomes by any means.

Exactly within the imposing of the association of abolition, queerness, Blackness, and otherization onto the symbol of an inverted triangle is the creation of a myth started by fascism to keep the "others" as categorical, being nothing but what the System defines you as.

The creation of that myth which makes up the matrix of capitalist realism, that the inverted triangle are the 'others,' is subverted into being an affirmation through the negation. That abolition is a negation of what is limited, non-moving. Everyone on the spectrum, everyone not deemed of purity, is the Other in the fascist mythos, and in moving is Power.

On this understanding of abolition as being a affirmation and negation simultaneously, we can see this movement of either/or is a function past an idea of a binary, of a fixed relation to a conception as is or isn't.



This conception of a binary dialectic extends to the myth of male and female as forms. The masculine is upright, erect, hierarchical, dominating. The feminine is docile, yielding, submissive, the inversion of the masculine.

With the domination of a form, of something which is unmovable, a fixed essence of something, the identification becomes a war. That the woman must stay as categorically other.



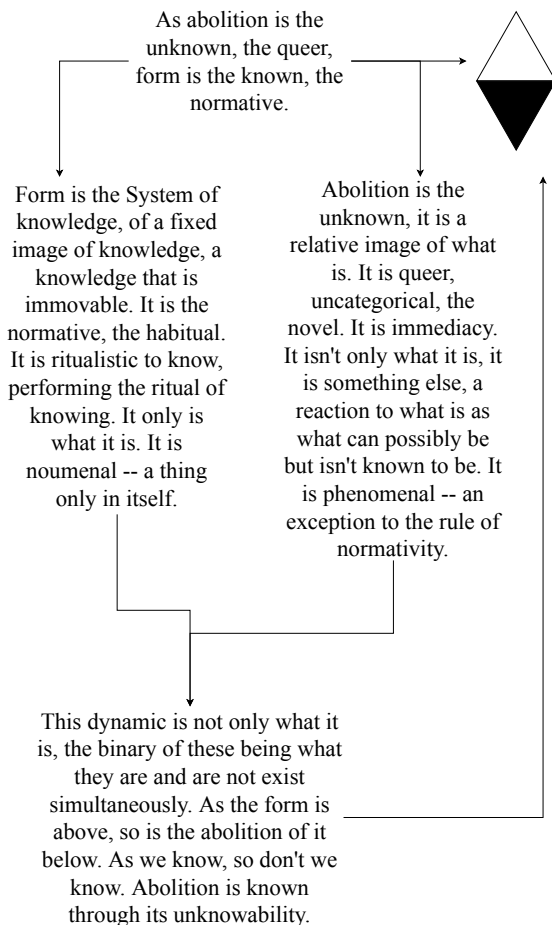
Within the conception of "feminine" as other, as the antithesis to man, the feminine becomes not limited to the associations with femininity. The feminine becomes that other to the domination of man.

The cis heteropatriarchal conception of the feminine becomes the taker, the absence to male presence. The woman is last in the marriage triangle for a reason.

The cis conception of womanhood against manhood exactly contains the information to negate itself in its own fixed construction of gender.

This tangent into gender shows feminism entails an abolition of form itself. Feminism is not a white, it is Black and Queer in itself as an Other. The symbolic construction of abolition contains the understanding of queerness, of the "weird" and unknown.

The construction of the form of gender contains the information to abolish itself. That anything other than the binary of male and female becomes "weird," only a transition into another -- into the Other, that unknown, that what is feminine outside the feminine 1 to Man's pure, white 0 is queer.



This understanding of the larger dynamic is not that form and abolition is equal, that form is just to be reformed. It is to say that form, complete whiteness, is blinding. Everything will become black in complete blindness to whiteness. Everything will appear to be an affront to whiteness when everything is seen as blinded, blackness becomes an artifice of whiteness, an appropriation of blackness, a fake recreation when the light has yet to be abolished.

It is abolition or nothing. With only form it is endless construction without any understanding of the limitations of structure, of a systematizing without any kind of fruiting from the roots of the system. Just a body only, an image of a full body, of a machine.



Abolition is
the base of
love.

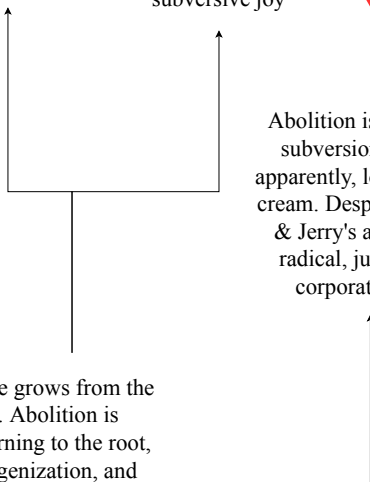


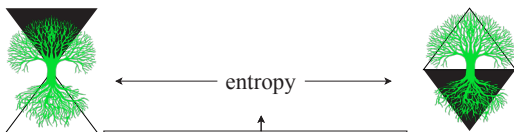
Abolition is
subversive joy



Abolition is collective
subversion. Which,
apparently, looks like ice
cream. Despite this, Ben
& Jerry's are still not
radical, just another
corporate entity.

Love grows from the
root. Abolition is
returning to the root,
indigenization, and
from the absence of the
colonizing form grows
the fruiting body of
love.





As abolition is a growing from, it is a reaping of what was sown at the root, of growing from new forms. The fully realized abolition is a new system past the limitations of a System, a fracturing and dispersion of form -- the physics of a rainbow coalition.

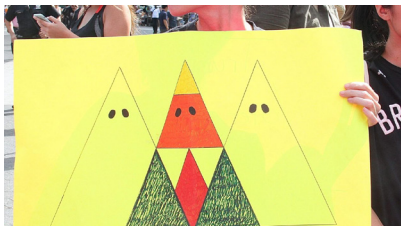
It is the subversion of hierarchy to spread across the masses, to multiply.

The dialectic is at play here, in seeing that form gives way for new kinds of fruits, new forms, after abolition, leads to the knowability of the unknown, a habitual living past the limitation of category.

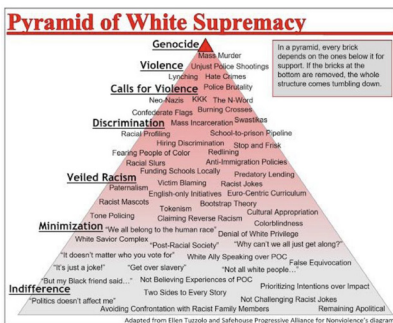
As form is a branching off, abolition is the root structure, the rhizome. Abolition entails rhizomatic associations, associations which escape the ease of describability.

Abolition is to cut at the root of social conditioning, to form new radicles.

The unknown gives way to the known, and as known becomes the tree, the arboreal. The unknown potential of life is below the dirt, in the darkness. And only what is seen on the surface, the forms, are to be believed. Only what is mediated through images, as forms of value, are to be believed as known.



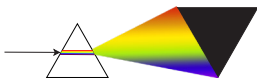
Rainmaker photo/mediacrunch



As endless form becomes the construction of a supremacy of whiteness, of mediations of what life is through the images of life, the symbols of White supremacy become blinding in everyday life. And this dynamic of form and abolition, of whiteness being illuminated through a pyramid, shows that there is only a White Supremacy.

Whiteness is the color of all, it is the color which appears as the totality of the color spectrum, Blackness absorbs all color. Blackness is everything outside the appearance of whiteness, abolition is everything.

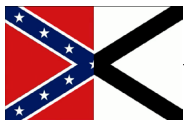
It is again that it is abolition
or nothing, it is abolition to
complete the dynamic of
revolution against totalizing
form.



There is no equal dynamic of abolition being only the mirror of form, there is no supremacy of Blackness, for Blackness absorbs all color. Whiteness categorizes Black as the complete other, whiteness takes on the appearance of all color before it is dispersed, before its power is negated. There is no supremacy of Blackness, it does not own color, it just is color. There is no fascism of antifascism, it absorbs the rainbow.

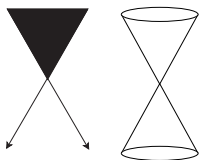


Abolition is also an X. It is to go down to the root and create new roots.



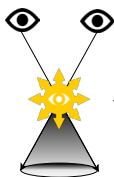
It is not a negation in the same sense as the confederate flag X abstraction. The White supremacist abstraction of an X is the negation of the Union on the grounds of rationalizing slavery.

X, as abolition, is the placeholder for new names, new forms of life past the additive weight of whiteness.



Abolition does not need a form,
it does not need to be limited to
an idea of an inverted triangle,
in itself, it is the convergence of
multiple, the absorption of all,
to become a new unknown --
now known -- inbetween.

Abolition is
parallax.

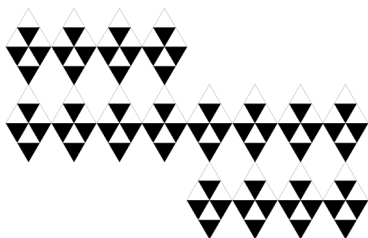


Abolition is an
accidental funny
face

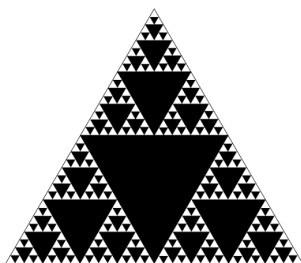
The intersection between form and
abolition, inbetween abolishing
forms, become new instances of
desire (●). Through the
understanding of overlapping and
interconnected forms which
discriminate and inhibit, abolition, as
an inversion, is a reclaiming of that
interconnection which White
Supremacy uses. The inversion of
form becomes the subversion of the
tools of form. Not using the tools of
the master's house, but subverting
the means of those tools towards the
ends of new desires, new conscious.

This knowing of the new conscious, new desires, is the manifesting of the unconscious. Through "fasting from the world" in, going down the spiral of where conditioned, colonized consciousness wishes to stray away from. In absorbing all the color is where the characteristics of abolition is found.

The inversion of form has the same dimensionality and shape as form, its characteristics are realized through not being inhibited by the System, by subverting what is used to identify and categorized.



When we reflect, when we
invert, subvert, and abolish,
we can see the whole
picture. We can see the
patterning, the parallaxing,
what comes from the
betweens



This is not to be an endless theorization of some abstract idea of abolition, but a real understanding of a symbology of everyday life, that the identification of abolitionists, antifa, of "others," are a very real part of the mythology capitalist reality constructs to dominate, subjugate, and control all who do not capitulate to the system. This symbol is ingrained in our conditioning of everyday life. Abolition is not just abolition only on the front of abolishing the image of the system, but its mechanisms, of eroding the mechanics of colonization, money, capital, hierarchy, the categories which inhibit our movement with gender, race, linear thinking, a sense of an "I" and what formalizes value, the value-form which quantifies otherized people, animals, plants, everything as what can be used, signified, and exchanged.

This understanding of form and abolition as part of the large dynamic, as a doorway into the other, is the revolutionary potential within this dynamic of life, that everything will become its opposite. In abolition is where the currently unknown revolutionary potential lies.

